

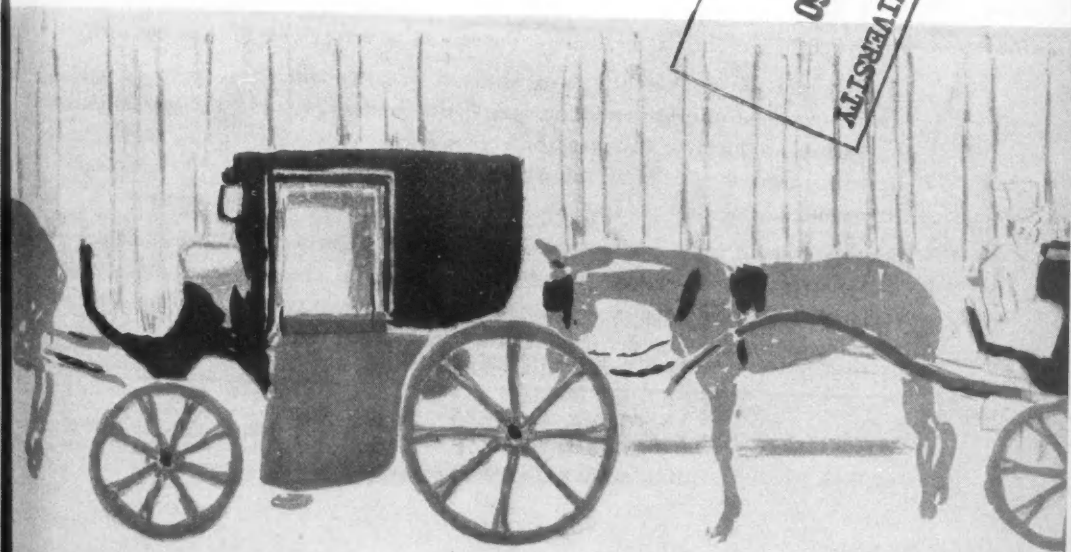
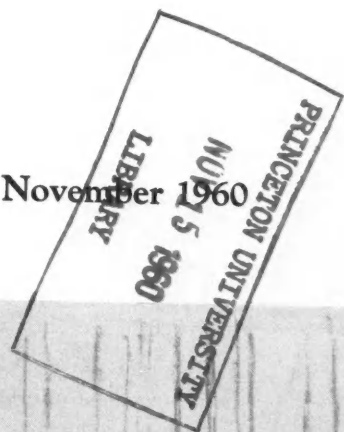
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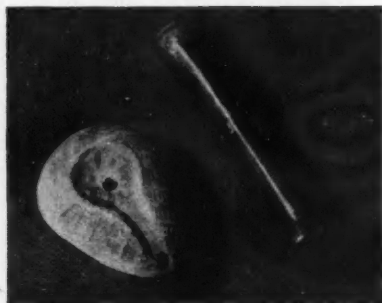
MAGAZINE

November 1960





Phoenician glass vase on right and crude oil lamp from early Palestine on left. From the collection of the Carnegie Museum.



The Economy of Palestine, Syria and Phoenicia

Approximately 800 B.C.-200 A.D.

An integral part of the fabulously rich trade routes flowing from Eastern to Western civilization were the small countries of Palestine, Syria and Phoenicia in 800 B.C. to 200 A.D.

The constant stream of trade required a mode of exchange not easily accomplished by simple barter. Therefore, the great cities of this era adopted the use of coins. Each city had its mint and coins were easily recognized by distinctive mint marks. Coins helped accelerate trade, adding tremendously to the riches of these countries.

Along with trade growth, the internal economy of each country was advanced with the development of crafts and industries. Cities in these countries became famous for various products . . . Caesarea, for manufacturing veils . . . Tyre and Sidon, for beautiful purple dyes . . . Gaza, for silk-spinning and winding industry . . . Jerusalem, for manufacturing soap and rose oil.

Starting with an ideal geographical location, these countries energized their economic position by developing coins and simple banking. The same story holds true today. As our modern economy grew stronger and more prosperous, our monetary system and banking facilities were equally developed to meet our complex needs.

MELLON NATIONAL BANK AND TRUST COMPANY

Member Federal Deposit Insurance Corporation

CARNEGIE INSTITUTE 4400 Forbes Avenue, Pittsburgh 13, Pennsylvania

Weekdays 10:00 A.M. to 5:00 P.M.; closed Thanksgiving Day

Tuesdays 10:00 A.M. to 10:00 P.M.

Sundays 2:00 to 5:00 P.M.

Art Nouveau exhibition open Institute hours

Tuesdays and Thursdays to 10:00 P.M.

CARNEGIE LIBRARY OF PITTSBURGH 4400 Forbes Avenue, Pittsburgh

Weekdays 9:00 A.M. to 9:00 P.M.; closed Thanksgiving Day

Sundays 2:00 to 5:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

Luncheon 11:00 A.M. to 2:00 P.M., weekdays

Snacks 2:00 to 4:00 P.M., weekdays

Dinner 4:00 to 7:00 P.M., Tuesdays and Thursdays

when there are travel lectures

COVER

The design of *Horse Cabs* is part of a frieze for one of four panels of a folding screen now being shown in the Art Nouveau exhibition. It is by the famous French artist, Pierre Bonnard (1867-1947), a leading member of the Nabi group of painters, sculptors, and designers. In 1926 Bonnard came to Pittsburgh as a member of the jury of award for the Carnegie International.

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NOVEMBER CALENDAR

ART NOUVEAU

An international style in furniture, paintings, sculpture, glass, architecture, and book title pages and bindings, 1895-1905, continues on exhibition in the second-floor galleries through December 11.

TUESDAY MORNING LECTURES

The series by Gordon Bailey Washburn relating to the fall exhibition, sponsored by the Women's Committee, concludes with "Klee and Expressionism" on the 8th and "Miró and Surrealism" on the 15th. Single tickets (at door only) \$2.00.

AUCTION OF FINE AND DECORATIVE ARTS

Only written bids accepted in this unique auction being held November 10 through 17 in the third-floor galleries. Over 1,000 duplicate and surplus articles from Institute collection (page 296).

INTERNATIONAL CONTEMPORARY GLASS

An exhibit of 300 pieces of contemporary glass from 20 countries, arranged by Corning Museum of Glass, will open December 1 for two months through the generosity of Mrs. Alan M. Scaife.

LOCAL ARTIST SERIES

Sculpture by Henry Bursztynowicz may be seen in gallery K through December 4. A graduate of Carnegie Tech, Mr. Bursztynowicz did work in ceramics at Cranbrook and studied stone carving at the Institute d'Arte in Florence, Italy. He has won numerous prizes in the local Associated Artists, Society of Sculptors, and Craftsmen's Guild; has had one-man shows at Butler Art Institute, Chatham and Allegheny Colleges, Oglebay Institute; is artist of the year at Arts and Crafts Center.

FROM THE PRINT COLLECTION

Color lithographs of the North American Indian from a first edition portfolio by George Catlin (1796-1872) are shown in gallery J through December 4, a recent gift from James L. Winokur.

TREASURE ROOM

Ecclesiastic Art, 12th to 17th centuries, from western Europe. Ivory pastoral staves, religious carvings in wood and alabaster, croziers, a portable altar; also miniatures from liturgical books, embroidered church vestments. Institute collection.

CARNEGIE INSTITUTE SOCIETY LECTURES
Mondays, Mt. Lebanon Auditorium, 6:30, 8:30 P.M.
Tuesdays, Carnegie Music Hall, 2:30, 6:30, 8:30 P.M.
Admission by membership card

November 7, 8—SCANDINAVIA

(Devlin Electric Construction Company, sponsor)

Curtis Nagel brings an unusual film of peoples and customs in Norway, Denmark, and Sweden.

No lecture November 14 and 15

November 21, 22—WONDERS OF ALASKA

(Harmony Dairy Company, sponsor)

Carl H. Thomsen's films include collapse of Knik Glacier, millions of Pribilof Island fur seals.

November 28, 29—TANGIER TO ISTANBUL

Clifford Kamen shows spots rarely photographed for security reasons, in his Mediterranean tour.

FINE ARTS LECTURES

Four free lectures on Wednesday evenings by men eminent in the fine arts world (page 301).

EGYPTIAN ARTIFACTS

Cases exhibiting the use of mud and stone and the use of plants by the ancient Egyptians may now be seen in the Ancient Near East Hall.

HURRAH FOR BOOKS!

Children's Book Week, November 13-19, will be marked by special exhibits in Boys and Girls Department. Young visitors will cast ballots for My Favorite Book, a custom at Carnegie Library each presidential-election year since 1918.

SATURDAY PROGRAMS FOR CHILDREN

Carnegie Nature Club (7th-graders selected by school teachers) and Junior Naturalists (interested 6- to 16-year-olds) begin November 5, 10:00 A.M.

Free Saturday movies resume November 5 at 2:50 P.M. in Lecture Hall with *The Olympic Elk*, *The Camel*, and *Hold That Lion Please*.

SUNDAY ORGAN RECITAL

Marshall Bidwell presents a recital in Music Hall each Sunday at 3:00 P.M., sponsored by the Arbuckle-Jamison Foundation. Programs are broadcast by WLOA.

Polish Falcons will be guests November 6, the centenary of Paderewski's birth, when Dr. Bidwell will play music by this composer and by Chopin.

Elmer Steuarnagel returns on the 13th to play Rimski-Korsakov's *Concerto in C# Minor*.

Victor Hill's postponed performance of Mozart's *C Major Concerto* comes on the 27th.



THE MIRROR IN THE VASE

By EDMOND AMAN-JEAN (French 1860-1936)

Carnegie Institute Collection

Currently to be seen at the exhibition of Art Nouveau

A GREAT SCULPTURE FOR PITTSBURGH

THE Department of Fine Arts is deeply gratified to announce the acquisition of Aristide Maillol's famous bronze sculpture entitled *Night*, a gift to Carnegie Institute from The A. W. Mellon Educational and Charitable Trust. This work was purchased from a Swiss dealer, having until recently been in the George David Thompson collection of this city. Installed in Gallery B on the second floor of our building, it may now be seen by all visitors.

Aristide Maillol is internationally recognized as the greatest French sculptor of his generation and one of the foremost masters of his art in the modern world. *Night* is one of his earliest sculptural works (1902-09) and reflects something of his admiration for Phidias' figures on the Parthenon. Being a favorite piece, it was recast by him in 1939, just five years before his death. According to the impresario, Billy Rose, who once owned this bronze, the sculptor had hoped that his family would use the figure on his grave. Its unique beauty as a cast depends much upon the fact that Maillol, like the Greeks before him, took the trouble to cold-chisel the entire surface of the metal in order to renew its soft "skin" after the contractive effects of casting. He thereby restored the surface movement that it had possessed in the clay original.

Maillol did not believe in representing violent action in his figures, admiring the potential of movement in Egyptian statues whose motionless forms and compact order, as in this sculpture of *Night*, embody a reserve of action. Its lines of force do not run off at the extremities but are turned back into the perpetual rhythm of the interlocking members. He loved Michelangelo's *Night*, as one can readily see in this, his

own noble allegory on the same theme. In contrast, the more expressionistic figures of Donatello were too agitated for his classical taste.

Here a visual analogy of night, through a massive and heroic image, is movingly achieved. Equally with his *Mediterranean* (c. 1901), which preceded it, it offers us the best of Maillol's art. The genius who created it, like many another modern artist, looked back upon the masterpieces of earlier centuries for his guidance. Maillol, like Renoir, adhered to the classical tradition and would happily have subscribed to the sentiments of his brother artist who always spoke so nostalgically of the ancient world. Renoir, a few days before his death, had said: "Yes, the earth for the Greeks was the paradise of the gods. That is what I want to paint." For both men, the ideal leans earthward and is revealed in the real.

To suggest the night-hid, the withdrawal of light, Maillol has given us a figure whose form is closed. Her head, with eyes shut, is bowed upon the folded arms that cross her knees. Light ordinarily issues from a raised face and from human eyes, but when these are hidden, a figure is sunless, if not asleep. By this means the sculptor seems to suggest the repose of life energies, though not their inaction. One of the ideals of ancient Chinese art and perhaps of all great art is thereby achieved: a rendering of the effect of vital forces in perfect equilibrium—a balance parallel to that seen in natural organisms.

Conversing with Judith Cladel, Maillol commented on his directions as an artist in many memorable reflections. A selection of these, translated by Katherine B. Neilson, was published in the catalogue of the Bufalo exhibition of 1945 at the Albright Art



NIGHT (1902-9)
By Aristide Maillol (France, 1861-1944)
Bronze 41½ inches high

Gallery, the museum which in 1925 was the first to display his sculpture in America. Let us note but one: "The particular does not interest me," Maillol said, "what matters to me is the general idea. In Michelangelo, so far removed from the art of Egypt, what fascinates you is the concept of power, the whole, the great point of view to which he

committed himself. The *Slaves*, the *Tombs*, are sculpture made to be seen from one side only. For me, sculpture is a block; my figure, *France*, has more than twenty sides. I made her grow; she did not offer more than four. I had to keep working on her. Sculpture for me must have at least four sides."

—GORDON BAILEY WASHBURN



Arts and Antiques Auction

AT CARNEGIE INSTITUTE » November 10 through 17 « WRITTEN BIDS ONLY » Items on display in the third-floor galleries regular Institute hours « Also 7:00 to 9:00 P.M., Thursday the 10th and 17th; Tuesday the 15th » Paintings by Carena, Sir Alfred East, Geeraerts the Younger, Lillian Genth, Solana, McEvoy, Horatio Walker, and many others « Large selection of drawings and prints » Silver urns, water ewers, by Kirk, Baltimore, 19th century « 3 early American pianos » American pine, open-shelved dresser » Philadelphia tea set, 5 pieces, 1813, by McMullen Black « Several pairs Chinese porcelain jars and figures, also single objects » 30 objects carved in jade or crystal » 20 pieces 19th century Sevres porcelain « 19th century porcelain: teacups, plates, jugs » Over 200 European ivory figures, groups, brooches; tankards exquisitely carved » Over 275 Oriental carved ivory figures, groups »

Large collection of ivory netsukes, inros, snuff bottles » 3 Chinese relief pictures, carved jade, framed » Monumental figure of Buddha » Spanish 17th century bench » Italian baroque wood and wrought-iron chandelier » Gothic and baroque carved wood panels » Pinchbeck and 2 Millville paperweights, Nailsea and other glass » Curious large tool chest, lined and filled with mahogany compartments » The public is invited to view the objects during the eight days of the auction, and written bids, sealed in envelopes, may be submitted at any time during this period » The highest bidder in each category will be notified directly following closing of the auction » The Department of Fine Arts reserves the right to withdraw any article or articles which fail to receive an adequate bid » In the event of duplicate top bids, the first bidder in point of time will receive the article.

THE CAVE OF THE ROSE AND THE PHILISTINE PLAIN

JAMES L. SWAUGER

THE Wadi Zerqa is a long canyon curving north and east from Amman, the capital of Jordan, about ten miles; then north and west about another ten; then west for something more than forty meandering miles; then sharply south and west about another ten to the Ghor, the flat lands of the Jordan River valley. The Wadi carries the waters of the Zerqa River.

The Zerqa is the Biblical Jabbok River, which the Hebrews from the time of Moses insisted marked the limit of the country of the Ammonites in the direction of the Jordan River, but which the Ammonites vigorously asserted lay not at the border but well within their country.

For the time being, the dispute is settled in favor of the inheritors of the Ammonite claim, since the country of Jordan occupies ancient Ammon, and, indeed, the Jordanese capital is on the site of the Ammonite capital, Rabboth Ammon, known in Hellenistic times as Philadelphia.

In its eighty miles or so, the Zerqa drops in the neighborhood of three thousand feet, and the containing walls of the Wadi Zerqa provide some spectacular scenery, particularly near where the Wadi meets the Ghor

and limestone and sandstone walls plunge hundreds of feet to the scarred valley below.

On the 26th of April of this year I enjoyed this view from the north lip of the Wadi Zerqa looking southwest toward Tell Deir Alla and Alexandrium, which Herod the Great built for his mother. Tell Deir Alla is now being dug by a Danish expedition whose logistic aid, we were told, included daily deliveries of Carlsberg beer.

My companions of the day were clustered behind me a hundred yards or so across the scrub-dotted limestone plateau at the entrance of the Cave of the Rose. They included James L. Kelso, of the Pittsburgh Theological Seminary; Marvin H. Pope, of Yale University, and, for the time, director of the American School in Jerusalem; and Will Oxtoby, student at the American School; not to mention Emil Abu Dayeh, our guide; Daoud, the Bedouin Legion soldier assigned as our escort by the police post in Jerash; and our (to my mind not precisely reliable) driver, named Saleh, or some such. They were discussing ancient trade routes and the iron trade—at least, Kelso, Pope, Oxtoby, and Abu Dayeh were. Daoud and Saleh couldn't care less, to use a Britticism still much current in Jordan.

The Cave of the Rose is an iron mine, and surely this is the softest name any iron mine ever had. The Jordanians are mining it by hand now, and it is not likely to become another Mesabi. Our journey to it was the result of Kelso's interest in ancient mines and the routes their products followed, as part of a study of commercial roads in Palestine.

With excavation of local Indian sites moving steadily ahead under Don Dragoo, of the Museum staff, Dr. Swauger's attention is irresistibly being drawn to the archeology of Biblical lands. He is now preparing a book in collaboration with William Foxwell Albright and David Noel Freedman entitled *Ancient Lands of the Bible*, to be published by Random House. Dr. Swauger is assistant director of Carnegie Museum and curator of Section of Man.



AJLUN, A CASTLE IN NORTHERN JORDAN
Built in the 12th century by one of Saladin's officers

We had visited Ajlun, a castle in northern Jordan built by one of Saladin's officers in the twelfth century A.D., and collected slag samples from the very old smelters there. Near Ajlun was the village of Anjara, where Kelso had once found slag dumps. There, too, we had collected slag. Now we were at the Cave of the Rose to collect samples of ore.

It is our hope—for Dr. Kelso has taken me on as a sort of junior partner in this study—that metallurgical study of ores and slag samples will indicate points of origin and points of smelting for various ore samples, and we can go on from there with a consideration of the roads they followed from mines to smelters.

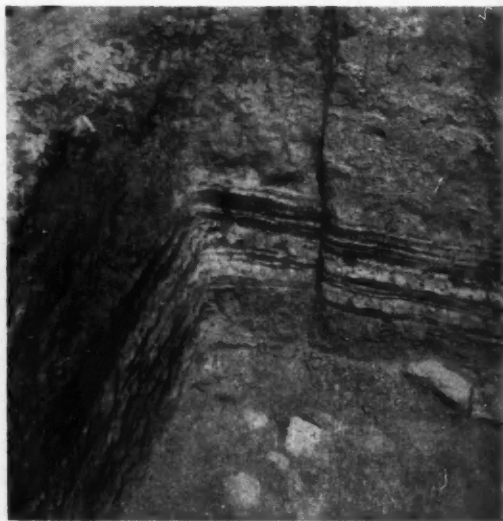
My being there with Kelso was a combination of curious circumstances.

It all began with Dead Sea Scrolls.

When my good friend and colleague in these Palestinian operations, David Noel Freedman, of the Pittsburgh Theological Seminary, returned in January, 1960, from the reconnaissance trip to Palestine we had carried out in 1959 (reported in the *CARNEGIE MAGAZINE* last January), he led me in a quiet fund-raising campaign for an exploratory expedition into Israel's Wadi Seiyal in company with Johanin Aharoni, research fellow at Hebrew University. Purpose of this proposed expedition was to ascertain whether or not rumors concerning caches of Scrolls material in that area were or were not true.

Before we had completed our preparations, Aharoni received support far in excess of our modest goal, and led an Israeli group into the Wadi Seiyal. Scrolls material was found, so the rumors had been correct.

We prepared to return donated funds to our sponsors—the John Lindsley Trust



STRATIFICATION AT TELL MOR IN ISRAEL
Excavation carried out by the Israeli government



EXPOSED BRICKS AT TELL ASHDOD IN ISRAEL
One of five major Philistine cities—fertile site for excavation

Fund of New York, an anonymous private donor from Pittsburgh, and the Biblical Colloquium. However, we were told there was sufficient interest on the part of the major subscriber, the Lindsley Fund, to warrant an on-the-spot study of the Wadi Seiyal finds. Further, there were rumors of Scrolls still in Bedouin hands in Jordan. All the donors were interested in checking the truth of these hints. We had sufficient funds for a short trip to pursue these objectives.

At this point I received a most pleasant surprise. The accumulation of reliable information concerning Aharoni's expedition had retarded our timetable to the point where Dr. Freedman's schedule was so squeezed he found it impossible to get away because of his teaching duties. Accordingly he said I should take the money we had, and go. I protested that he had raised the greater portion of the funds by his own efforts and deserved the opportunity. He reiterated that he couldn't take the time. We argued. I

managed to lose. And so I went back to Palestine.

In a way, I retraced the steps of my 1959 trip. No oil tanker this time, however; I hadn't the time. I flew by way of Paris and Beirut into Jordan. At Qalandria Airport, terminal for Jordanian Jerusalem, when I landed on the 21st of April, I was met by Abu Dayeh. This was a great surprise, for I'd not contacted him. Kelso, in Jordan for his 1960 excavations at Bethel, had been thoughtful enough to send him to my aid.

I was in Jordan until the 27th of April, when I crossed into Israel. In Israel I stayed until the 6th of May, when I flew out for England, just too late for the wedding. After four days there,

I flew home on the 10th of May. So my time abroad was very short, and only sixteen days were spent in Palestine.

But they were very busy days, and most satisfying. Objectives? Accomplished. Through Kelso's good offices, I met first with Joseph Saad, curator of the Palestine Archaeological Museum, then with Saad, Pope, and Père Roland de Vaux, president of the board of trustees of the Museum, in discussions concerning rumors of the Jordanian Scrolls. Details are confidential, but the conversations were satisfactory, and their content reported to the Lindsley Fund in full.

In Israel, through the courtesy of Aharoni and Yigael Yadin of Hebrew University, I was able to see such Scrolls material as has been recovered from the Wadi Seiyal, and much of the cultural material that was excavated. This latter may eventually prove as important if not more so than the Dead Sea Scrolls that have come from the Wadi Seiyal and its sister canyons. Publication of



OLD ROAD LEADING INTO DOR IN ISRAEL
Mediterranean port dating back at least to 12th century B.C.

results is, of course, reserved for those who did the work, but the sponsors have been apprised of what I learned.

My own knowledge of Jordan and Israel was increased. During the 1959 trip I had spent most of my time in southern Jordan. This time I spent much of it in northern Jordan, in trips to Anjara, Ajlun, Irbid, the dolmen fields of the north and of the Jordan River valley; then to Um Qeis, from which one can look north across a bit of Syria to the Lake of Galilee and Tiberias in Israel.

During 1959 Freedman and I covered the country quite thoroughly as far south as Avdat in the Negev but didn't concentrate on any one area. This time I did some traveling away from the coast. I went into the Hamakhtesh Hagadol, a "bad lands" area southwest of the Dead Sea, with George

Haas of the zoology department of Hebrew University to collect fossil vertebrates. I went again to Avdat, this time with Harold Howland, ex-Pittsburgher now cultural attaché at the United States Embassy in Tel Aviv, and his family. But most of my time was spent in the coastal region between Ascalon and Dor, the plains of Philistia and Sharon.

Moshe Dothan, the director of survey and excavation for the Department of Antiquities, was digging Tell Mor, a site near the sea eighteen miles north of Ascalon. I visited with him several days, not only to observe the work at his cleanly dug site, but to consult with him about the possibility of his working with Freedman and me in the digging of Ashdod. Ashdod, nine miles north of Ascalon, was one of the five major

Philistine cities. Its great mound looms like a whale across the flat plain as one looks toward the sea from the Ascalon-Tel Aviv highway. I spent many, many hours walking over it and observing the scars of several minor testings at the mound. On my return I recommended it to Freedman as the site for our combined effort. Freedman and I are convinced the excavation of Ashdod would be of much value, and we most certainly would like to do it in company with Dothan.

In Dothan's opinion, spring is the season to work Ashdod. Failing spring, autumn is best. Summer is very difficult because of the great heat of the Philistine Plain. Freedman can get away only in summer, however—again his teaching schedule.

So summer it is, heat or no heat, for we've had word from Dothan that he believes we can overcome the heat one way or another, and that he will be partner in the enterprise we are now planning for next summer.



Photos by James L. Swauger

ROMAN COLUMN IN A TRENCH AT DOR

FINE ARTS LECTURES

Free to the Public

CARNEGIE LECTURE HALL

WEDNESDAYS, 8:00 P.M.



November 30 . . . DR. GEORGE BOAS

Visiting Mellon Professor in Philosophy
University of Pittsburgh

"THE FOCUS OF CRITICISM"

January 25 . . . A. HYATT MAYOR

Curator of Prints

Metropolitan Museum of Art, New York

"GOYA, THE FIRST MODERN ARTIST"

February 15 . . . DR. JAMES FRANCIS CAHILL

Assistant in Chinese Art

Freer Gallery of Art, Washington, D. C.

"THE COMING DISCOVERY OF
CHINESE PAINTING"

March 15 . . . PAUL L. GRIGAUT

Chief Curator, Detroit Institute of Arts

Editor, *The Art Quarterly*

"THE ARTS OF THE ITALIAN
RENAISSANCE"

This is splendid news, for it gives Freedman and me, our respective institutions—and, indeed, our City of Pittsburgh—the opportunity to initiate a truly unique project: controlled excavation of a site known to be Philistine.

It is a peculiarity of our knowledge of the Philistines that we know them only from archeological study of sites outside their own country, the Philistine Plain. We know their general history fairly well from their eruption into Palestine at the beginning of

the twelfth century B.C., to their loss of political control of Palestine late in the reign of David about 990 B.C.; and on to their declining fortunes as an important commercial group, as witnessed by the destruction of Ashdod itself by Uzziah of Judah about 750 B.C. But up to now no one knows the Philistines from one of their own towns.

Careful excavation and study of such a great city as Ashdod will add myriad details to our knowledge of this vigorous and able people and make possible more complete interpretations of the relations of the Philistines with the Hebrews, the Egyptians, and the Canaanites of their world.

So now we proceed with plans for Ashdod of the Philistines. Now begins the pavement-pounding, the search for funds, the accumulation of equipment, the making of the many arrangements that comprise a modern archeological enterprise.

But ahead lies Ashdod—the great Philis-

tine city that Samson knew, and David, and Uzziah of Judah.

Ashdod will be hard work done under trying conditions, but it will be well worth all our efforts.

STAMP HONORING CARNEGIE

ANDREW CARNEGIE will be honored with a four-cent maroon commemorative stamp that will go on sale in Pittsburgh and elsewhere November 26. It will appear in New York the 25th with ceremonies at which M. Graham Netting will represent the Carnegie institutions of Pittsburgh.

One of the Famous American series, this stamp marks the fiftieth anniversary of the founding of the Carnegie Endowment for International Peace.

An exhibit of some 300 Peace stamps from the Carnegie Museum collection will be shown at the ceremonies.



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where estates large and small are given
efficient and sympathetic attention.

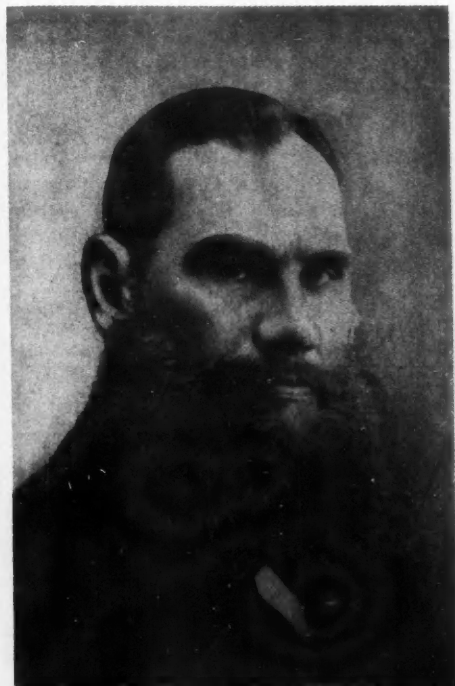
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TOLSTOY

EDWARD A. TRAINOR



TOLSTOY IN THE EIGHTIES

COUNT LEO TOLSTOY, the great nineteenth-century Russian novelist and moral teacher, was a man who knew to its fullest man's capacity for spiritual suffering. He was tortured throughout most of his life by the gnawing certainty that his life was empty and futile—pointless. He believed he was capable of spiritual fulfillment yet he could not find the means of attaining it. Even during those years when he stood before the world as the prophet of a new religion, his faith was overcast by doubt.

Tolstoy's life may be roughly divided into three parts: the first extending from his

birth to 1861, the year he married Sophie Behrs; the second to 1871, the year of the publication of *Anna Karenina*; and the final one to his death in 1910.

The year 1861 is significant not only because of his marriage, but also because it was about this time that his troubled, questioning spirit first found rest. After his marriage, the developing spiritual crisis that is traceable through all of his early work, for example, *The Cossacks* and *Childhood, Boyhood, and Youth*, abated. He was absorbed into the idyllic life he and his wife created at his family estate, Yasnaya Polyana. At peace, he came finally to believe that peace could be found only by the man who lived attuned to nature, reacting spontaneously, not subjecting his emotional life to the perverse, censoring eye of reason.

The first of Tolstoy's great novels, *War and Peace*, written during the halcyon days at Yasnaya Polyana, expressed this philosophical position. The war to which the title refers is not only the Napoleonic invasion of Russia; it is also the struggle of Pierre, the novel's hero, to find a life that is meaningful; and the peace referred to is not only the cessation of the struggle against Napoleon, but also the peace that Pierre finds, once he returns to his lands to live according to the counsels of his nature.

War and Peace is, of course, far more than an embodiment of Tolstoy's vision of the good life. It is one of the great realistic novels. With exactness and felicity, it magnificently recreates the Russia of the Napoleonic era. More important, the characters who people its pages are brilliantly presented. They are so completely realized that the reader tends to think of them not as

literary creations, but as living men and women. Pierre, Natasha, Prince Andrey have an existence apart from the novel.

The second of Tolstoy's great novels, *Anna Karenina*, was written during the same period and also reflects his concern with the man-in-nature theme. The novel's hero, Levin, discovers the peace he seeks in his love for his wife and children and for the lands on which they live. Anna, in contrast, enmeshed in the unnatural amorality of a degenerate society, finds only despair and finally takes her own life.

Anna Karenina is as superb a realistic novel as *War and Peace*. It presents with marvelous fidelity the life of the lesser aristocrats in mid-century Russia. Again characterization is uncannily successful, particularly the characterizations of Anna and Levin. It is marred, artistically, only by a disquieting change in tone, in viewpoint, that appears in the final pages of the book. The reader recognizes, with surprise, that the certainty which makes Levin's life idyllic is tainted by doubt, that there is a disturbing suggestion of disillusionment.

The doubt and disillusionment of the final chapters are an expression—perhaps more subconscious than conscious—of Tolstoy's growing awareness that he had not solved the enigma of life, but had merely lulled his moral nature into accepting shadow rather than substance. As this awareness grew into obsession, he became once more a spiritual wanderer, desperately groping for certainty, for a faith to justify his existence. He re-examined the orthodox religion and found it hollow and empty, concerned with rigmorage and ritual, not moral

Mr. Trainor is teaching English this year at the American Institute of Languages in Baghdad. A graduate of Duquesne with M.A. from Pennsylvania State University, he had been on the Carnegie Institute of Technology faculty the past four years.

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perfection. It made a mockery, he felt, of Christ and His Gospel. Yet the basic doctrine of Christianity as it had been preached by Christ and His early disciples seemed to him to offer perhaps an answer. This answer he set out to find.

In the New Testament, Tolstoy discovered a new religion, a new Christianity. This Christianity denied the divinity of Christ, personal immortality, and the need for an intercessory priesthood; it insisted on man's ability to approach personal sanctity, the importance of Christ as a moral teacher, and the primary importance of the human conscience. Above all, it called upon man to practice Christian love and to abjure violence and inhumanity. With the evolution of this doctrine, Tolstoy entered the final phase of his life. As the troubled young nobleman had become the novelist of idylls, so the despairing seeker after God became the prophet-teacher of a primitive Christianity. Tolstoy was now again sure of the course his life should take.

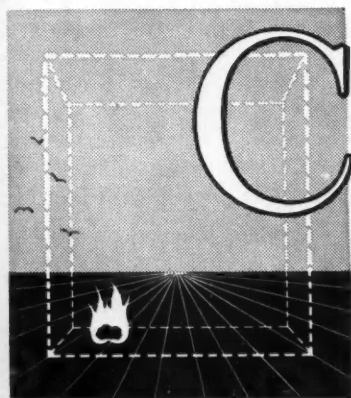
Tragically, however, he found he could not live the life he believed he should live.

He dressed as a peasant and learned to work with his hands, for he believed that the peasant life was closest to the life a Tolstoyian Christian should lead; yet he could not completely reject his noble heritage, but lived on at Yasnaya Polyana and allowed his wife to retain the family fortune. He dismissed his great creative gifts, rejecting *Anna Karenina* and *War and Peace*, and devoted himself to didactic work; yet in almost every line he wrote one can see the hand of the conscious artist, as concerned with form as matter. He preached the attainment of beatification, yet he recognized that he was unable to attain it himself.

He once more tasted the bitterness of despair, despair compounded by the disintegration of his family life, particularly in his relations with his wife, and by the incredible insensitivity of his followers. His wife would not accept what she felt to be

the excesses of his religion, and their marriage became a series of hysterical scenes. His followers, some from zeal, some from ambition, fought jealously for the aging man's approval, constantly striving to attain and maintain position within the Tolstoy household. Finally, distraught to the point of madness, he decided to leave Yasnaya Polyana, defeated. After many delays and reconsideration he finally departed, October 28, 1910. In the midst of his journey he was taken sick, and on November 8, 1910, he died.

During his life Tolstoy suffered as few men have. His suffering reflected his deep awareness of man and man's spiritual nature. His despair was an ennobling despair, for it grew out of his conviction that man was capable of greatness. His defeat was a noble defeat, for it came in the greatest battle that man can engage in.



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THE FANNIN PEDIGREE

JOHN E. GUILDAY

DAWSON CITY, Yukon Territory, in the great year 1900 was the rollicking, roaring, kingpin capital of the gold rush. Where else could a miner present his bride with her weight in gold dust on her wedding day, and top off the celebration with champagne "for the house" at \$20.00 a bottle? (The fact that she had padded her contours with twenty pounds of lead shot, and fled Dawson with the gold and another man on the first river steamer, does little to tarnish the story.)

Dawson, on the Yukon River at the mouth of the Klondike, saw \$22,000,000 dollars in raw gold flow through its streets in that year 1900 alone. Thirty thousand men poured over the mountain passes from Skagway to White Horse, by Lake LaBarge, where the ghosts of Sam Magee and Mike LaBarge fight for possession, and down the Lewes to the Yukon and Dawson. The eyes, and the hungry heart, of the whole world were centered on this tent metropolis with its ankle-deep sidewalks and coal-oil palaces, dusted all over with that golden aura of come-and-get-it Utopia. It was a fever as hot and searing as it was short lived.

Our excitement increased as we entered the gateway of the golden gulches and saw a thousand men mining gold along the famous creeks and on the high bench claims. Gravel dumps, open cuts in the valley, hillside mining, cabins, miners at work casting the rich paystreaks into the long sluice boxes where rushing water carried away the muck, silt, and lighter rocks, leaving only the gold behind, made a picture never to be forgotten. . . . we inspected Clarence Berry's rich claim on Eldorado creek and others like it. These were the most valuable claims on the creeks,—the exposed gravel paystreaks fairly glowed with nuggets and heavy flakes of gold dust. Mr. Berry rather recklessly, it seemed to me, invited us to dig all the gold we

wanted . . . , limiting us, however, to digging with our hands. . . . Each child soon had a fistful of bright yellow gold nuggets, while the elders of the party were satisfied with one or two larger nuggets of the value of ten dollars or so. (*Old Yukon*, J. Wickersham, 1938)

These were what you might call the "good old days!"

But miners—even gold miners—get hungry just like the rest of us. The meat markets of Dawson were filled with the frozen carcasses of moose and caribou and mountain sheep by men who found it more to their liking, and more profitable, to shoot their gold than dig for it. The price of moose meat



DAWSON BUTCHER SHOP, 1900

in Dawson, in 1900, was worth shooting for.

And miners—even gold miners—get bored occasionally. A Yukon winter is a long stretch at the poker table for anybody, and hunting could break the monotony as well as put food on the table.

In February of 1900, Henry W. Brown of Dawson, with an eye to the future, sent the head, horns, and pelt of a mountain sheep ram to the Provincial Museum at Victoria, British Columbia. It is not quite clear whether Mr. Brown collected the animal himself, or merely picked it out of a Dawson butcher shop, thus preserving for science that which had been destined for a sourdough stewpot. But it was probably the latter, for Brown says, in a letter from Dawson, December 20, 1900:

The two main branches of the Klondike River head in these snowy mountains [the Ogilvie Rockies] . . . , and I understand it is there the mountain sheep are found by hunters. . . . I have seen several sled loads of the frozen carcass brought in by hunters to sell in the Dawson markets.

The sheep was mounted and put on display in the museum at Victoria by the director, John Fannin, and labeled "Stone's Sheep."

Now let's digress for a moment or two and review what was known of these wild sheep that roamed the mountains of the far north. Sixteen years before, in 1884, the scientific world was introduced to the first of them—Dall's sheep, *Ovis dalli*, a snow-white animal from the Tanana Hills in central Alaska. (W. H. Dall, a naturalist, was famous for his scientific work in Alaska.) Trappers and prospectors had been eating them for scores of years, and Eskimos and Indians for hundreds—but they "didn't count"; these things

This article is presented in connection with the new exhibit of Fannin Sheep opened at the Museum this fall. Mr. Guilday is assistant curator of comparative anatomy at the Museum.

had to go through proper channels like everything else, then as now. The animal was thought by its describer to be merely a variety of our own western bighorn—a sheep, but of a completely different species.

Then in 1896 a second species of northern sheep, almost black, was described from British Columbia. It was named after the Montana sportsman who collected it—Stone's sheep, *Ovis stonei*.

Now a third was about to be "discovered." It stood (sheepishly?) in the halls of the Provincial Museum, awaiting immortality.

In November of 1900, the director of the New York Zoological Society, William T. Hornaday, was passing through Victoria. Mr. Fannin, with curatorial pride, I have no doubt, showed his new exhibit to Dr. Hornaday, who must have done some kind of a double take, as the saying goes. Dr. Hornaday knew a Stone's sheep when he saw one, and knew that the only other sheep that had been described from those parts of the world was a pure white one.

He took one look at the handsome animal before him—a white sheep with an iron-gray saddle and a black tail—and knew he was on to something. Here was a mammal new to science, no matter how common it may have been in the meat markets of Dawson!

It was straightway described by Dr. Hornaday as a new species, Fannin's sheep, *Ovis fannini*, in rather glowing terms: "a species absolutely new to science, and so strikingly differentiated as to render its title to independent specific rank beyond question." (*Report of the New York Zoological Society*, 1900)

Now, as it develops, Dr. Hornaday was merely displaying his ignorance (and that of science) of mountain sheep in general, but it was the first step in clarifying the picture. Everyone now knew that there were

white sheep, black sheep, and gray sheep running around in the mountains of northern Canada and Alaska—and they had the scientific names to prove it.

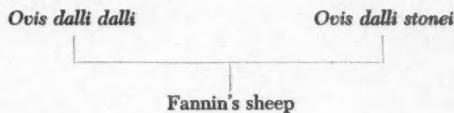
It remained for men like Charles Sheldon, Wilfred Osgood, Carl Rungius, and others, to ferret out the true picture by tramping the sheep ranges far above timberline, packing deep into virgin wilderness, collecting sheep from the Ogilvie Range, the Selwins, the Pellys, the Cassiars, the Kenai, and other mountains, checking what science knew against the situation as it actually was in the field.

If you will allow me to define a species as a group of organisms that will not successfully mate with any other group of organisms (none of your exceptions now, I'm busy writing), then the picture science had was wrong. There were not three species of northern mountain sheep, a white *dalli*, a gray *fannini*, a black *stonei*. The sheep themselves told a different tale.

There were no definite boundaries between the ranges of these three different sheep: white in Alaska gradually gave way to gray in the Yukon, and this to black in the British Columbian Rockies. In some intermediate localities it was possible to shoot examples of more than one so-called species from a single flock. White ewes were seen with dark lambs and, in other ranges, black ewes with white lambs. This was, obviously, all one big happy family with nobody asking any questions. Yet it was equally obvious that the genetic make-up of this sheep population was not everywhere the same.

The situation was expressed by dividing the sheep into two geographical races—a northern, white, subspecies and a southern, dark, subspecies: Dall's sheep, *Ovis dalli dalli*, and Stone's sheep, *Ovis dalli stonei*, respectively. Fannin's sheep was recognized for what it really was, not a separate species,

nor a subspecies, but a hybrid—a half-breed, so to speak. The Fannin pedigree thus becomes:



The picture is not actually so simple as the diagram implies, for the sheep are not split neatly into three groups, black, white, and gray. Every possible gradation in between occurs as well. The genetic factors involved in determining the coat color are multiple and not so clear cut as, say, blue eyes vs. brown eyes in people.

This situation is not a unique one among North American mammals, most of whom are divided into two or more geographic races (the western pocket gopher, *Thomomys umbrinus*, into 213 of them). But what is unique is the almost textbook-like clarity with which the merging of two adjacent subspecies is demonstrated by this mountain sheep.

Here we get a clear view into the dynamics of evolution and can catch a glimpse of the barest beginnings of genetic change from one population—in this case, of sheep—to the next. Should some event, like another Ice Age, or a geological, or climatological change, isolate the white sheep from the black, would they diverge even further (like our western Bighorn Sheep, *Ovis canadensis*) and become, in fact, separate species, reproductively isolated? It is seldom that a museum has the opportunity of demonstrating so vividly the working of these processes. We are fortunate indeed in acquiring a habitat group of these animals.

Gold fever in the Yukon is a thing of the past. Dawson has settled down a bit from its heyday, from the time a red-nosed drunk charged into one of its saloons with a 10-



Gene Tepper, now head of the Gene Tepper Division of the industrial design firm, Michael Saphier Associates, Inc., has a list of awards to his credit, including the Museum of Modern Art's Good Design Award. Tepper's Game Center for the Alcoa Forecast collection is his newest accomplishment in design for home and industry.



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inch stick of bologna artfully equipped with a sputtering dynamite fuse, and managed to put away three glasses of the finest in the house before the rest of the barflies, and the bartender, shivering outside in the 60° below cold, realized that there would be no explosion after all. A wilderness mantle has settled down on the Yukon country.

But now, thanks to many men, and many talents, we can see this wilderness country re-created for us in the latest Carnegie Museum habitat group, that of Fannin Sheep—the sheep of the northern gold camps.

The three handsome rams were mounted by Harold J. Clement, chief preparator of mammals; the rocks of a Cassiar Mountain slope constructed by G. A. Link, Jr., chief preparator of birds (recently retired); and the habitat group, itself, foreground and background, brought to life by the hand of the chief staff artist, Ottmar F. von Fuehrer, and his talented wife Hanne.

The donors, General and Mrs. Richard K. Mellon and Robert S. Waters, have made it possible for every Pittsburgher to view the slopes of the British Columbian Rockies and to see, as they did, these splendid sheep standing sentinel over wilderness America.

FOUNDER-PATRONS DAY 1960

NEARLY seven hundred patrons of art, members of Carnegie Institute Society, and friends of the Institute attended the reception in Sculpture Hall marking Founder-Patrons Day on October 20.

The guests wandered happily from surprise to surprise in preview of the Art Nouveau exhibition of paintings, prints, drawings, glass, furniture, pottery. Much of the art of this short-lived period calls forth a remembrance of things past as well as new appreciation of the vine from which has flowered contemporary art.



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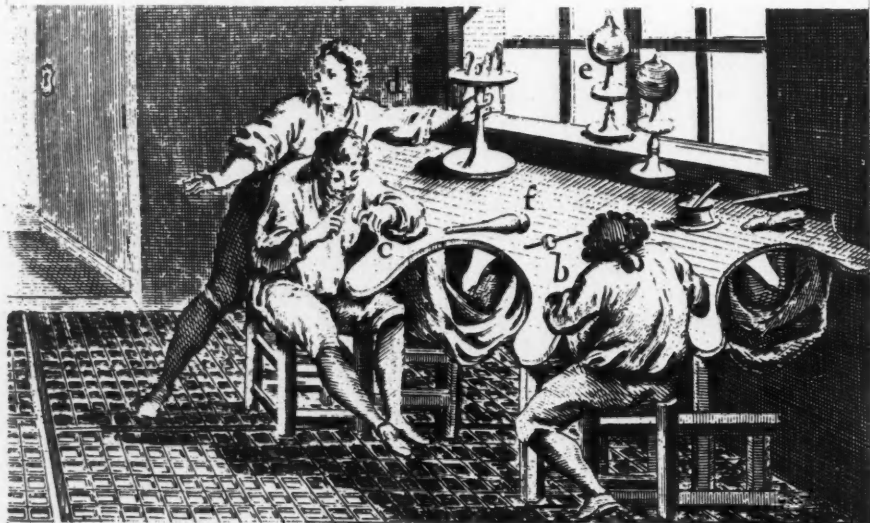
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A MUSICAL TREATMENT OF LOVE

Shakespeare's variations on a theme in "Twelfth Night"

A. FRED SOCHATOFF

WILLIAM SHAKESPEARE'S *Twelfth Night* will open November 19 in the Carnegie Theater under direction of Lawrence Carra, the second production this season of Carnegie Tech's Department of Drama.

Twelfth Night belongs to the same general period as two others of Shakespeare's comedies, that is, *Much Ado about Nothing* and *As You Like It*. The three plays are conspicuously superior to the earlier comedies, such as *The Comedy of Errors* and *The Two Gentlemen of Verona*, not only in workmanship and dramatic skill, but also in that in each the playwright rises above the source material upon which he draws and does more than dramatize an entertaining story.

Presented for the first time at the court of Queen Elizabeth on the twelfth night after Christmas, the feast of the Epiphany—the very joyous climax of the most joyous time of the year—*Twelfth Night* on the surface is a light piece regaling the audience with music and songs and the quips of the jester Feste, as well as the more earthy and Falstaffian humor of Sir Toby Belch. The music, however, is seen on closer examination to be an integral characteristic of the play rather than a foreign substance superimposed upon it; and the comments of the jester serve as an integrating force by which the audience can discern what may be deemed Shakespeare's concern in the drama.

That concern is the treatment of love, of the various ways in which love may take expression. The play opens:

If music be the food of love, play on.
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

These lines characterize the speaker, Orsino, as melancholy and depressed rather than exalted by his passion. The fact that he is unsuccessfully wooing the heiress Olivia may be considered the source of his mournful mood, but as his character unfolds, he is revealed to be a hypersensitive aesthete who enjoys the depression in which he indulges himself. Noble and admirable in many respects, he nevertheless is in love with the idea of being in love rather than with Olivia, his feeling being grounded in vanity.

Olivia, likewise, displays love of an extravagant kind. She rejects the attentions of Orsino because she is in mourning for her recently deceased brother, committing herself to a seven-year withdrawal from the outside world. The extreme nature of that behavior is matched by the extreme abandon of her subsequent ardor for the youthful Cesario. The latter is really a young woman, Viola, serving in the disguise of a man at the court of Duke Orsino. When the courtier comes to advance the suit of his master, he fails in that mission but arouses the passion of Olivia. The heiress proceeds to manifest her feelings and avow them with an aggressiveness that is at variance with both her social position and her self-imposed mourning for her brother. The fact that Cesario discourages these advances, not only because he is really a woman but also because he has fallen in love with Orsino, does not diminish the fervor of Olivia's avowals.

Two other suitors for Olivia's hand demonstrate love of two different kinds. Sir Andrew Aguecheek, a fop and a fool, repre-



COSTUMES FOR "TWELFTH NIGHT" BY JARÉ SAUSAMAN, TECH DRAMA SENIOR

sents a type common to comedies of the time—the dolt who aspires to be a gallant and thus lays himself open to the knavery of those eager to turn his aspirations to their profit. In *Twelfth Night* it is Sir Toby Belch, Olivia's uncle, who encourages Sir Andrew to be a suitor and at the same time make available the funds for the carousals in which the two knights indulge. Sir Andrew, therefore, seeks the hand of Olivia not because he is in love with her but because he believes such a quest to be consistent with the conduct of the gallant he tries to be. (Sir Toby, it may be noted, is loved and eventually married by the gentlewoman Maria, who clearly has acquired no prize as a husband but has no illusions about her acquisition, thereby demonstrating an open-eyed love sharply contrasted with the vain and deluded love evinced by both Orsino and Olivia.)

The other suitor of the heiress is her

steward, Malvolio. Puritanical in his aversion to the light-hearted frivolity engaged in by the other members of the household, he frowns upon it not because he is devoted to loftier and more cultivated pursuits but because he thinks himself superior to it. Sir Toby once pointedly asks him: "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?"

Malvolio's conceited superiority is accompanied by disdain for the feelings of others and also by obtuseness. This combination of conceit and stupidity renders him a ready victim of a plot whereby he is led to believe that Olivia is enamored of him and he is encouraged to adopt ridiculous measures in quest of her hand. In other words, he undertakes the role of a lover as a result of his love of himself, believing that his attributes have aroused the affections of his mistress.

In the midst of these manifestations of self-deluded love, only one individual in

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Twelfth Night expresses an ennobling and admirable passion. Viola early demonstrates her resourcefulness and indomitable spirit when she is not daunted by the apparent loss of her twin brother in a recent shipwreck but assumes the disguise of a young man and seeks service at the court of Orsino. Within three days she impresses him by her noble qualities and inspires his confidence so that he entrusts to her the delicate responsibility of presenting his amatory proposals to Olivia.

This mission poses some difficulty for the young courtier, for she herself has found her master attractive. She nevertheless represents his interests skillfully and efficiently, accomplishing no more, however, than arousing the ardor of Olivia for the young man she appears to be. Her difficulties continue as Olivia's ardor does not abate, no more than do Viola's own feelings for Orsino. She does not attempt to take advantage of her position close to the Duke, yet she charms him by her fresh youthfulness and graceful responsiveness as well as by the femininity apparent in her masculine disguise. She evinces a selfless devotion in striking contrast to the vanity and extravagant emotions in evidence all around her, so that the triumph of her love at the end of the play strikes the audience as rightful and deserved.

Shakespeare sees fit to immerse Viola in the activities of the two groups prominent in *Twelfth Night*—the worthies of the main plot and the less exalted persons of the subplot. Another character so immersed is the jester Feste. Both the young heroine and the aging clown are therefore called upon to

Dr. Sochatoff is associate professor of English at Carnegie Institute of Technology and a welcome writer on drama for readers of *CARNEGIE MAGAZINE*. He teaches the Shakespeare course required of every Drama Department student.

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manifest a versatility and an adaptability the display of which increases the admiration they evoke by their other characteristics.

Feste serves the playwright in another way also. To no degree a victim of love himself but constantly involved in the affairs of every other person in the play, he is able to comment on the love of each one impersonally and authoritatively; and so he does. Despite his trenchant remarks he is neither bitter nor cynical, but warm and wholesome. Only Malvolio arouses his outright hostility. Although he terms himself Olivia's "corrupter of words," Feste's wit is more than verbal and is the expression of a shrewd and perceptive mind. Shakespeare's play directed to the treatment of love profits greatly by his incisive but humane observations.

To him are entrusted the songs of *Twelfth Night*. Feste furnishes further proof of his versatility by singing both plaintive melodies like the well-known "O mistress mine, where are you roaming?" and the low tavern ditties dear to Sir Toby and Sir Andrew. The presence of songs of both kinds in the play is in keeping with the alternation of tone characteristic of its structure as well as of the theme treated.

The artfulness with which Shakespeare arranges the scenes and integrates the ideas with the tone makes *Twelfth Night* a worthy representative of his mature productivity.



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PALEONTOLOGICAL WANDERINGS

CRAIG C. BLACK

FOR many individuals, summer means that long awaited vacation, that time when they are free to relax in the cooling shade of their own backyards, resurrect neglected fishing poles and set off for favorite fishing waters, or pack the car for family touring. For the vertebrate paleontologist, summer is just as keenly awaited, but for reasons that might seem to classify him as long overdue for the white jacket with laces up the back.

Summer usually finds the paleontologist headed for the hottest, most barren country he can find, to spend one, two, or three months digging bones; this in temperatures ranging up to 115° and in areas where he may have to haul water fifty to a hundred miles. The purpose behind this seemingly masochistic endeavor is the collection of fossils—those elusive and generally all too fragmentary clues to the history of past life.

Paleontologists from Carnegie Museum have been following this ritual for over fifty years. The most widely known fruits of their endeavors are the great dinosaurs, *Diplodocus* and *Apatosaurus*, on exhibit in the Museum's Dinosaur Hall. Throughout the last half century, however, equally important though less spectacular collections of fossil mammals have been made in Nebraska, Wyoming, Utah, and Montana. As a result of these expeditions, the Section of

Vertebrate Fossils has a large and important collection of fossil mammals although there are many gaps to be filled in the years ahead.

While the dinosaur collections have been rather exhaustively studied, much of the fossil mammal material has been only partially examined. It was with a view to the future study of these collections that plans for this summer's field work were concerned. The purpose of the trip was twofold, however. First, to continue work in which I have been engaged for the past three years in eastern and central Wyoming; and, second, to familiarize myself with the various localities that have been so profitably worked by Carnegie Museum in the past.

Our work in Wyoming was devoted primarily to a reconnaissance of fossil-bearing beds of Miocene age with the hope of finding areas suitable for future large-scale washing operations. As "washing" is apt to conjure up visions of a bone-digger plodding disconsolately over the barren wastes in vain search of a bathtub, I should hasten to assure the reader that the washing is reserved for the fossils; water can hardly be spared for the fossil-hunter.

The washing technique, developed several years ago by Dr. C. W. Hibbard, of Michigan, to facilitate the recovery of all the bone from a quarry or fossiliferous site, has led to a remarkable increase in our knowledge of the smaller extinct mammals, such as rodents, moles, rabbits. The process is simplicity itself, involving the screening of productive matrix in a gently running stream of water to remove the sand incrusting the fossils. Many small specimens have been removed in this fashion from areas where

Mr. Black joined the staff of Carnegie Museum last spring as Gulf associate curator of vertebrate fossils. He came after graduate work at Harvard, where he was assistant curator at the Museum of Comparative Zoology. He holds a master's degree from Amherst, where he did his college work, and has also studied basic anatomy and physiology for a year at Johns Hopkins Medical School.

only the larger forms such as horses, rhinos, and deer had been known before.

Not only has washing of these various fossiliferous sediments led to a much greater understanding of the smaller animals of the past, but it has also opened, or helped to open, a relatively new area of paleontological research. This is the study of paleoecology.

By utilizing the washing process, the paleontologist is able to recover all the fossil material deposited in a particular layer of rocks. Through a careful study of this collection, he is then able to compute percentages of each animal type in the deposit. These figures enable him to determine which animals lived at the site of deposition and which were washed into the deposit from some distance away.

Through analogy with the living relatives of each of the animals in his collection, he can then arrive at the type of environment

that existed in the past at the site of deposition.

By combining this information with data from the study of fossil plants and from a study of the types of sediments that were laid down at the time the animals were buried, he can piece together a picture of the total plant and animal community and the climatic conditions of the time. (In our present social orientation, this might be easily considered a study of togetherness.)

The Miocene period of time, which began some thirty million years ago and lasted for approximately fifteen million years, was an extremely crucial one in the development of most of our modern groups of mammals. For this reason we were hopeful of finding several localities in beds of Miocene age that might prove productive enough to warrant a washing operation. In this respect we were rewarded at one site near Old Fort Laramie in eastern Wyoming, where we dis-

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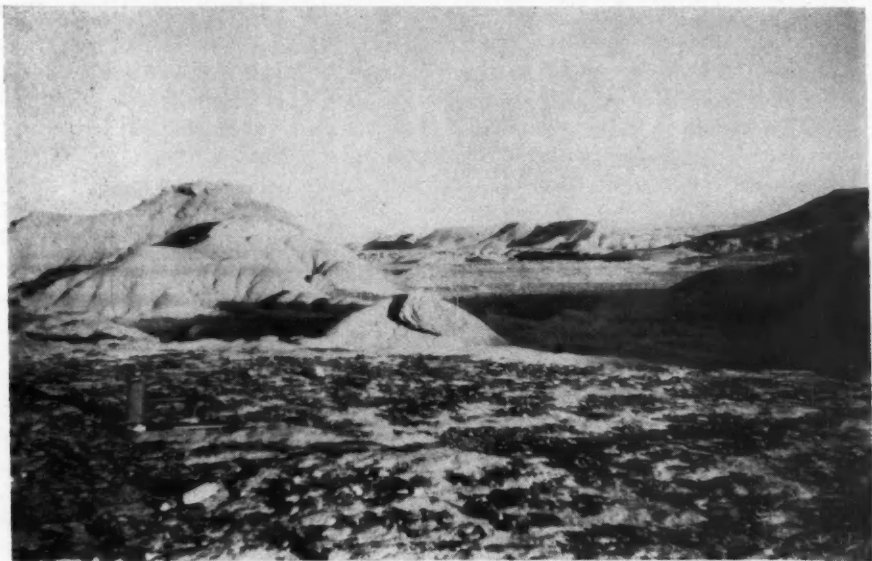
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TYPICAL BONE-DIGGERS' PARADISE: MYTON POCKET, UINTA BASIN, UTAH

covered an old stream channel deposit that appears to be extremely rich in fossils. Also, from our general survey of the past summer, it appears that other suitable areas may be found to the south of the Fort.

All of our efforts did not meet with such success, however. While working in the central part of the state near a range of mountains encouragingly called the Rattlesnake Mountains, we were rather unexpectedly brought up short by this atomic age. For the past seven or eight years there has been a uranium boom in this area, and two or three years back the country was still aswarm with Geiger-counter-laden prospectors out to make their fortunes. During the course of their wanderings across this desert tract, they quite often were impeded by barbed-wire fences. These they occasionally left in a shambles. The ranchers in the area, becoming nettled at this type of behavior, resorted to some rather drastic countermeas-

ures. Vestiges of this modern ranch war still exist, we discovered.

Arriving early one morning at a ranch house where we hoped to secure permission to reconnoiter some promising badlands, we were greeted by one rather scraggly ranch pup. Upon entering the yard, closing the gate, and effectively cutting off all retreat, I was immediately surrounded by six large and hungry-looking German shepherds. Fortunately, the owner of the ranch arrived at that point. After futilely attempting to explain that I was a bone-digger and not one of those blankety-blank prospectors, I was allowed to beat a slow and careful retreat with all my limbs still intact but without the hoped-for permission to collect. Happily, however, we were able to locate and sample two promising localities on neighboring land.

In early August we arrived in Vernal, Utah, to join J. LeRoy Kay, curator emeritus

a mark of quality

Thos. Affleck



COURTESY PHILADELPHIA MUSEUM OF ART

Foremost among colonial Philadelphia furniture makers was Thomas Affleck whose chair and signature are shown here.

Affleck, who counted among his customers the leading families of Pennsylvania, was a disciple of Thomas Chippendale; and most of his work was produced in the style of the celebrated English designer. This mahogany side chair, one of several made for the Fisher family of Wakefield, was adapted from plate ix in *The Gentleman and Cabinetmaker's Director* published by Chippendale in 1762. Affleck has made the legs of his chair sturdier than those of the Englishman; but in doing so, he has lost none of the intended grace.

Thomas Chippendale, though he operated a profitable cabinet shop in London, actually produced only a few pieces from his famous designs. Instead he and his workmen busied themselves satisfying the market's demands for Queen Anne furniture. It was left to the subscribers of the *Director*—craftsmen like Affleck and his fellow Philadelphians—to bring this famous style of furniture into full flower.



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of the Museum's Section of Vertebrate Fossils, who was to give us a guided tour of fossil localities discovered in the late 1800's and early part of this century by Earl Douglass and O. A. Peterson, early staff paleontologists, and subsequently worked for many years by Dr. Kay. It was indeed a thrill to be able to visit some of the classic collecting sites in the Uinta Basin of Utah; sites that have produced a wide array of early mammals and have contributed so much to the study of paleontology.

Many of the quarries worked thirty years ago by Carnegie Museum parties appeared as fresh as if they had been actively excavated only a month or so before our arrival, whereas they had actually not been touched since the original work in 1930 and 1931. This gave us dramatic proof of how slow erosion is in this western country, where the annual rainfall averages only 9 to 12 inches. In places, bits of the plaster used to strengthen the bones for shipping in 1931 and earlier could still be seen around holes from which specimens had been removed.

After spending two weeks in Utah, we moved on to Montana, where Douglass collected for many years. Because of an exceptionally mild winter with very little snow accumulation for a high spring runoff, the fossil beds were rather barren this past summer, more so than they had ever been in Dr. Kay's memory. We were able to see most of the classic localities, however, which was, after all, our primary objective.

In retrospect, the summer was a definite success. The reason for this is largely due to my wife. She not only relieved us of all camp chores, and in so doing provided meals for kings rather than the normal bone-diggers' potluck, but also had a keen eye for fossils. We were heartened by the outlook for future work in Wyoming, and we were able to visit many localities that have con-

tributed much to the history of paleontology in this country.

Our only regret was that the season was all too brief. Now we must wait nine months before returning to the waterless, treeless, sun-baked fossil beds of the West.

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